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THE UNIVERSITY  
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SCHOOL

**BULLETIN  
OF THE  
CENTER FOR  
CHILDREN'S  
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED  
WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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# Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 25

JULY-AUGUST, 1972

Number 11

## *New Titles for Children and Young People*

Aesop. *The Town Mouse and the Country Mouse*; illus. by Paul Galdone. McGraw-Hill, 1971. 29p. Trade ed. \$4.95; Library ed. \$4.72 net.

Ad  
K-2 Based on a version published in England in 1764, the familiar tale takes the country mouse, appropriately clad (if clothing is ever appropriate for mice) in peasant homespun, to the glitter and glamor promised by his friend at His Majesty's Court. It is true that the cheese left on the table is the finest and the leftover champagne delectable, but the country mouse is horrified by being exposed to ferocious dogs, predatory cats, and an army of servants, and he flees to the quiet and security of the countryside. (No dogs or cats?) The illustrations are gay and colorful, but the edition is otherwise no more appealing than other versions of the story.

Bawden, Nina. *Squib*. Lippincott, 1971. 143p. Paper ed. \$1.95; Library ed. \$3.93 net.

R  
5-6 Seven years old, small, pale, always alone, the shy boy refused to answer to any name but "Squib" when the other children questioned him. Kate Pollack, who was eleven, was especially concerned about him—he was the same age her brother would have been if he were alive—but each of the other children worries too. Squib doesn't talk much about himself, but he lives in an old people's home, and one of the boys has seen Squib's pale face at a tower window. The children hear a woman threaten him: "Basket for you, that's what you're asking for. . ." The children's attempt to rescue Squib from a situation they don't quite understand but know is wrong, somehow, provides a dramatic and satisfying ending. The relationships among the children, and the family situation of each, are drawn with perception and warmth, and the story is written with just-bearable suspense.

Berger, Melvin. *The Violin Book*. Lothrop, 1972. 96p. illus. Trade ed. \$4.25; Library ed. \$3.94 net.

R  
4-7 Not in any sense a how-to-do-it book, this is a text that covers the history of the instrument itself, describes major violin makers and goes into almost too much detail about construction of the instrument, discusses the numbers of people who are students and performers today (with no mention of the Suzuki method that is making such an impact on the teaching of violin) and describes briefly some outstanding concert violinists, omitting Nathan Milstein. There is some mention of the music written for violin, and a brief list of recordings are appended, as is an index. Despite the imbalance of treatment, this is a capably written book that should be useful both to students and prospective students of the instrument.

Bloch, Marie Halun. *Bern, Son of Mikula*; illus. by Edward Kozak. Atheneum, 1972. 177p. \$5.50.

Ad 6-9 Although this historical novel does not have a strong plot, it gives a detailed and interesting picture of the city of Kiev in the tenth century. The boy who saves the besieged city is Bern, recaptured by his own people after he had been stolen and brought up by the nomad Pechenihs. Because he knows their language, Bern is able to fool the enemy, go for help, and save the citadel of Kiev. The story moves rather ponderously, but the minutiae of period and locale are colorful, and the book is not too crowded with characters or subplots.

Blume, Judy. *Tales of a Fourth Grade Nothing*; illus. by Roy Doty. Dutton, 1972. 120p. \$4.95.

R 3-4 Each chapter in this amusing book records another Awful Incident in the life of Peter Hatcher (as told by Peter) whose greatest trial is his brother Fudge, age two. Fudge ruins a poster Peter's been doing for a school project, embarrasses him by screaming in a shoe store, refuses to eat unless he is fed under the table as a dog should be (having decided to be a dog) and gulps down Peter's turtle. It isn't hard to see why Peter feels his brother is getting preferential treatment, nor why he usually admits that his parents come through in a pinch. This isn't as solid as other books by Judy Blume, but it's fun, it has a mildly therapeutic effect, and it's written and illustrated with a light touch.

Buckley, Helen E. *Michael is Brave*; illus. by Emily McCully. Lothrop, 1971. 28p. Trade ed. \$4.25; Library ed. \$3.94 net.

Ad 4-6 yrs. Michael is timid about climbing and ashamed of being afraid. Invited to use the playground slide by a girl his age, he pretends indifference; when the girl becomes frightened at the top of the slide, Michael wants to help—as the teacher suggests—but he's still afraid. He forces himself up the stairs and watches the girl slide down into the teacher's arms, fearfully follows her—and discovers that there was nothing to fear. It's fun. The story is slight and the writing bland, but the book serves a useful purpose for readers who share Michael's fears, both because it encourages them to conquer fear and because it may help them to feel another child shares their trepidation.

Bulla, Clyde Robert. *Pocahontas and the Strangers*; illus. by Peter Burchard. T. Y. Crowell, 1971. 180p. Trade ed. \$3.95; Library ed. \$4.70 net.

R 3-5 The familiar story of the Indian princess who married John Rolfe is told very simply here, with more detail than is usually provided for middle grades readers; for example, the incident in which Pocahontas saves John Smith's life is given background and added credibility by the descriptions of her secret watching of the white men and by her discussions with an older woman about the Indian law that permitted the claiming of a prisoner. The story gets off to a slow start with an episode perhaps intended as symbolic, in which Pocahontas sets free an eagle that has been caught in a snare, but it moves briskly enough thereafter and gives a balanced and objective picture of the motivations and actions of the Indians and the white men.

Christopher, John. *The Sword of the Spirits*. Macmillan, 1972. 162p. \$4.95.

R 6-9 Third in a science fiction trilogy (*The Prince in Waiting* and *Beyond the Burning Lands* were the first two) this is the continuing story of Luke, Prince of Three Cities in an England reverted to a feudal, anti-technological society. Exiled after a mutiny among his captains, Luke marshals an army and becomes a hero and a stiff,

proud and lonely man; he brings some of the long-hidden machines back into acceptance and use, and he reinstitutes general education, but he knows that there are still other wars ahead. So the book ends on a note that is hopeful for the society and resigned for Luke, who tells the story. Vividly conceived, occasionally heavy in style, but dramatic in concept and development.

Clymer, Eleanor (Lowenton). *Me and the Eggman*; illus. by David K. Stone. Dutton, 1972. 57p. \$3.95.

Ad 3-5 Their apartment had been crowded before, but now that Aunt Lizzie had come, it was worse; Aunt Lizzie was bossy, his brother John wasn't the companion he had been before his stint in the Army, and Donald was thoroughly unhappy with his whole life. So he hitched a ride in the eggman's truck, and there he was in the country. The eggman was not enchanted with his stowaway, and as a reluctant host he didn't at first make Donald's visit a pleasant one; as he thawed, the situation improved and the old man eventually invited the boy to stay on for the rest of the summer. Neither the relationship between the man and the boy nor the picture given of farm life moves beyond the boundaries of realism, and the story is told convincingly as a first-person narrative, but it has little impetus and it lacks a sense of climax, although it has some incidents that are dramatic.

DeJong, Meindert. *The Almost All-White Rabbit Cat*; illus. by H. B. Vestal. Macmillan, 1972. 113p. \$4.95.

Ad 4-6 Barney and his parents had come from their home in the mountains because there were jobs to be had in the city, but they changed their minds after the experience with the white cat that Barney called Rosita. She had come into the locked apartment (having learned to manipulate a latch underneath the door) and then escaped; Barney had hunted for her all over the building, later joined by his parents, and in the course of the hunt learned that many tenants had strange pets in order to circumvent the terms of the lease. Irritated by the necessity of having to get back to work or lose their jobs, Barney's parents decided to go back to their country home. DeJong's animal characters are always sympathetic, but the combination of a contrived plot and superficially drawn human characters is marked enough to outweigh the writing style and the affection for animals that mark a story perhaps as much anti-urban as pro-animal.

Dickens, Monica. *Summer at World's End*. Doubleday, 1972. 187p. \$3.95.

NR 5-6 A sequel to *The House at World's End*, and another story that stresses loving and caring for animals—an attitude that is the book's only strong point. The four Fielding children, again on their own in an English countryside home, cope indefatigably with the problems of animals, the cruelty and stupidity of most adults, and the day-to-day needs of a life in which their responsibilities are heavy because their parents have conveniently gone off on an expedition. The characters are unconvincing, the episodes contrived, and the writing style replete with banal remarks and trite phrases, both in dialogue and narration.

Dickson, Naida. *About Doctors of Long Ago*. Melmont, 1972. 31p. illus. Trade ed. \$3.25; Library ed. \$2.44 net.

Ad 4-6 Brief biographical sketches of outstanding physicians of ancient times are followed by an even more brief roundup of some of the great names of medical history, a notable omission of the major part of the text being Vesalius. Primarily

European, the book includes some information on Egyptian, Peruvian, and Arabian medicine, but makes no mention of Chinese or American Indian medical knowledge. The writing style is adequate and the book, despite the lack of a table of contents or an index, is a useful introduction to the topic.

Ellis, Harry B. *Israel; One Land, Two Peoples*. T. Y. Crowell, 1972. 183p. illus. \$4.95.

R One of the most detailed and comprehensive books on Israel that has been  
7-10 written for young people, this is distinguished for its impartiality and its clear perception of the complexities of relationships, needs, obligations, and loyalties of the two groups that share an ancestry, each having a firm conviction that the land must be their own. Harry Ellis gives excellent historical background for the problem that seems insoluble yet has, in some small areas, already seen some amelioration. A thoughtful and informative book, with a list for further reading and an extensive index to add to its usefulness.

Froman, Robert. *Racism*. Delacorte, 1972. 156p. \$4.95.

R *Racism* is an important book, written in a moderate and dignified style and  
7- pulling together aspects of the subject to give it breadth and illumination. First describing the scientist's viewpoint on races and the misuses of the term, Froman discusses genetic inheritance, the achievements and potentials of human beings of all races, and the infrequency of "pure" racial strains. A history of racism and intolerance in the United States includes prejudice against all minorities, although the emphasis is on the history of black Americans. A final section, which discusses the struggle against underground racism, touches on racial pride and bigotry in many parts of the world and strikes a note of cautious hope. A bibliography and an index are appended.

Fujita, Tamao. *The Boy and the Bird*; tr. from the Japanese by Kiyoko Tucker; illus. by Chiyo Ono. Day, 1972. 23p. Trade ed. \$3.95; Library ed. \$3.87 net.

Ad Handsome paintings in rich color softly picture scenes of woodland and seashore  
5-7 in a book with a slight text. A boy takes his pet bird to the countryside, and lets  
yrs. the bird out of its cage for some free flight; the bird disappears and the boy hunts  
disconsolately for his pet, finding her at last sitting in the cage. The writing is direct but colorless.

Garfield, Leon. *The Ghost Downstairs*; illus. by Antony Maitland. Pantheon Books, 1972. 107p. Trade ed. \$3.95; Library ed. \$4.39 net.

Ad His loneliness exceeded only by his greed, Dennis Fast, solicitor's clerk, lived in  
7-9 hopes of gaining fabulous wealth. When the elderly, disreputable Mr. Fishbane who lived in the basement flat offered him a million pounds in exchange for seven years of his life, Fast eagerly drew up an unbreakable contract; he didn't know that Fishbane would choose the *first* seven years and that he would be haunted by the ghost of himself as a child. Fearful, desperate, Fast sought his ghost everywhere, pleaded with it, offered to give up his wealth—but it was too late. The ghost could give him only one thing—death. The writing is skilled, the atmosphere of terror accelerates, the plot is inventive; the story is weakened only by the slow—if inexorable—pace of events and seems, therefore, overextended.

Goldreich, Gloria. *What Can She Be? A Veterinarian*; by Gloria and Esther Goldreich; photographs by Robert Ipcar. Lothrop, 1972. 48p. Trade ed. \$3.95; Library ed. \$3.78 net.



Ad K-2 A book filled with photographs of animals appeals to most children, even if there is little variety in the selection; here most of the pictures are simply shots of animals—they appeal, but few extend the text. The double value of the book, written in a bland and simple style, is that it can make children conscious of the need for preventive and therapeutic care of pets, and that it can give them an awareness of one of the many jobs a professional woman can do.

Goldston, Robert C. *The Long March*. Watts, 1971. 66p. illus. \$3.95.

Ad 7-10 A book that gives a great deal of useful information about contemporary China, this seems mistitled, since the facts about the Long March constitute less than half the book. The style, heavily packed with facts, and the inclusion of too broad a span of history in the first half of the book (too broad for the purposes of this book) weaken it; there seems no need for a detailing of ancient dynastic history. A chronology, a brief list of books suggested for further reading, and an index are appended.

Gray, Genevieve. *A Kite for Bennie*; illus. by Floyd Sowell; designed by Dorothy E. Hayes. McGraw-Hill, 1972. 38p. \$4.95.

Ad 3-5 “Days when the welfare check came were special.” Bennie knew it was his turn to get sneakers, the only item of clothing he ever had that was new, and he was thrilled—but he was even more excited when he saw some boys flying a kite. Determined to have one, Bennie asked questions of his brother’s parole officer; he got a book and some paste from his teacher and a roll of paper from his brother’s boss; he was given some sticks by a man working on a building nearby. When at first his kite wouldn’t fly, Bennie was despondent, but with his brother’s help, he came up with just the thing: his sneakers could be used for a tail—and off his kite sailed into the sky. The plot is slight, but it is propped by the family’s affection, the helpfulness of adults, and the calm acceptance of the situation in which a poor black family is on welfare and shows no attitude of rejection toward the older brother who is on probation. The writing style is simple but rather stiff, the illustrations dramatic in black and white. The type is crowded enough to increase reading difficulty, unfortunately.

Harris, Christie. *Secret in the Stlalakum Wild*; illus. by Douglas Tait. Atheneum, 1972. 186p. \$4.95.

Ad 4-6 A story set in British Columbia mingles realism in family relationships and characterization, fantasy in the supernatural creatures encountered by Morann, and scientific findings on plant communication. Morann is timid, but very anxious to have her young aunt, Sarah, approve of her; she pleads great interest in old Indian beliefs and is permitted to go along with her older sisters and Aunt Sarah into the wilderness, where only she meets the little creatures, Stlalakum sprites, who enter your being, and she is taken to the place where there is a treasure. Subsequently she urges her family to go to the site, sure that they will find gold, but she realizes then that the treasure is the unspoiled wilderness itself. The writing has vitality, and Morann is a character both convincing and convinced by her strange experience, but the realism and fantasy—each handled well—do not quite mesh.

Hays, Wilma Pitchford. *Pilgrims to the Rescue*; illus. by Marilyn Miller. Washburn, 1971. 42p. \$4.25.

Based on an historical incident of 1626, this is the story of the pinnacle *Hawk*,

Ad bound for Virginia and wrecked in the bitter winter storms of the New England  
3-5 coast on the 17th of December. In this fictionalized account the protagonist is ten-year-old Ellen O'Neill, a bound-out orphan. Ellen is, like the other girls, afraid of Indians and fearful at the thought of living with the stern Pilgrims. The Indians prove friendly and helpful, the emissaries of the Pilgrim community more tolerant than she had expected. The story includes an account of a Christmas celebration and the episodes of the first and second foundering of the ship, yet the static writing lessens the impact of the dramatic events. The book concludes with a note by the author giving background information and describing the discovery of the wrecked ship in 1863, its restoration, and its donation, in 1899, to the Pilgrim Society of Plymouth, where—renamed the *Sparrowhawk*—it can be seen today in their museum.

Hightower, Florence C. *The Secret of the Crazy Quilt*; illus. by Beth and Joe Krush. Houghton, 1972. 232p. \$4.95.

R Florence Hightower is particularly adept at smoothly weaving threads of several  
5-8 plots into a seamless fabric, and here she unites a story of rum-runners (during the time of Prohibition) who masquerade as sterling citizens, an immigrant who is a hero, a love story, and the mystery of an old quilt that had been detested by its owner. Jerry is thirteen, and she's come to spend the summer with Aunt Edith and Grandfather; not until the dramatic events of the summer are over do they learn to decode the message of the quilt. The story is told by the aunt and niece in retrospect, when Jerry is a wife and mother, and it is then that Bron Zebrzycki, long disappeared, comes back into their lives. The characterization is good, the details of the period and the setting colorful, and the plot fast-paced, intricate, and believable.

Hoban, Tana. *Count and See*; written and photographed by Tana Hoban. Macmillan, 1972. 40p. \$4.95.

R A counting book that moves from 1 to 15, then—in tens—to 50, and then to  
2-5 100. The left hand pages are black, with large numerals and the number-word in  
yrs. white, and with large white dots to corroborate the counting. The right hand pages are clear photographs in black and white, all objects that are easy to recognize: 4 children, 8 windows, 12 eggs in a carton, 15 cookies on a baking sheet, 40 peanuts, 100 peas in their pods, ten per pod. A familiar device, but very nicely done.

Holland, Isabelle. *The Man without a Face*. Lippincott, 1972. 159p. Trade ed. \$4.95; Paper ed. \$1.95.

R One side of Justin McLeod's face was scarred completely, and he had been  
6-9 dubbed "*The Man Without A Face*" by his neighbors, whom he shunned. But fourteen-year-old Charles had heard that the man might tutor him, and Charles wanted desperately to be admitted to a private school in the fall, so he went to McLeod. The story is told by Charles, a boy who is fatherless, whose mother is going to remarry, who has been an academic failure, who has no close friend. Through the course of the summer and the tutoring program, the man and the boy draw closer; in a moment of crisis, Charles turns to his friend, and there is one night in which the two sleep together. The boy is stunned, the man compassionately explains that it could have happened with anyone, given the tension of the background situation. And that is the end of their relationship—McLeod disappears. Only later does Charles realize that he himself had made every overture, and (when he learns that McLeod is dead) how much the man had helped him, how he had

given in friendship. The homosexual aspect is handled with dignity and is kept in perspective both in the relationships between Charles and McLeod and in the whole pattern of the story, which is written with a sensitive understanding of the complexity of the human personality and its needs.

Holman, Felice. *The Future of Hooper Toote*; illus. by Gahan Wilson. Scribner, 1972. 138p. \$4.95.

R  
4-7 Locked out of their new apartment in New York, Hooper's parents were worried about their problem until they realized that the solution was simple: their son Hooper could simply skim up to the third floor window. Unfortunately, he was seen—and that was how it became known that Hooper Toote was a skimmer, a fact that had been taken for granted in their home town, but caused quite a stir in the city. The devices that were used to keep Hooper's feet on the ground, the disguises he assumed to hide from reporters, and the scrapes he got into are combined in a lively and very funny story. Hooper's problem was solved when an ingenious inventor tested him and realized what it was that caused Hooper's skimming, and enabled Hooper Toote, age eleven, to walk for the first time. The characters are engaging, the dialogue delightful, and the story deftly combines realism and fantasy in plot that is filled with action and palatable nonsense.

Keats, Ezra Jack. *Over in the Meadow*; illus. by Ezra Jack Keats; based on a text by Olive A. Wadsworth. Four Winds, 1972. 20p. Trade ed. \$4.95; Library ed. \$4.88 net.

Ad  
4-6 The familiar counting song and nursery rhyme is illustrated with attractive pictures in full color. In each of the ten verses, a mother gives instructions to her little ones, so that the book can be used as an introduction to the life—forms of the meadow community as well as to count from one turtle to ten fireflies.

Klein, Mina C. *Israel, Land of the Jews; A Survey of Forty-three Centuries*; by Mina C. Klein and H. Arthur Klein. Bobbs-Merrill, 1972. 223p. illus. \$5.95.

Ad  
8- A volume that supplements *Israel* by Ellis, reviewed above. The objectivity of the latter is often absent here, the authors showing a tendency to embellish with adjectives ("... the present great Israeli airport of Lydda (Lod).") or to elide, near the close of the book, the Arab position in the bitter Arab-Israeli conflict. However, as a detailed history of Palestine and the Jews in ancient times this is good, giving thorough coverage; the later history, particularly that of the eighteenth century, is given slight treatment, as are events after the establishment after the Jewish state in 1948. A bibliography and an index are appended.

Knight, David C., ed. *American Astronauts and Spacecraft; A Pictorial History from Project Mercury through Apollo*; rev. ed. Watts, 1972. 178p. illus. \$7.95.

Ad  
6- An edition that is substantially the same as the 1970 edition, reviewed in the May, 1971 issue. A "Special Supplement" has been added consisting of sixteen photographs with explanatory captions, the material again based on official information from the NASA archives. Since all of the astronauts for Apollo 14 and Apollo 15 flights were included in the biographical section of the earlier edition, only the index fails to include entries for the added material.

Kohn, Bernice. *One Sad Day*; drawings by Barbara Kohn Isaac. Third Press/Viking, 1972. 41p. \$4.25.

A anti-war book is clear in its message, but weakened by the fact that the story

M gives no reason for the war that wipes out two cultures. The writing is simple and  
K-2 direct, the illustrations awkward. The Land of the Spots is peopled by gentle and  
bucolic dwellers; far away, in the Land of the Stripes there are huge and magni-  
ficent cities. The text, describing the Stripe children, moves from, 'They laughed  
and sang and played games in the streets and parks. They were beautiful children of  
happy dreams,' to "One sad day, the Stripes decided to make war on the Spots."  
They ravage the land, the Spots fight back, and the two lands are quiet. No adults,  
no vegetation, no flowers, no children. (Did the children go to war, too? No  
explanation.)

Koren, Edward. *Behind the Wheel*. Holt, 1972. 28p. illus. Trade ed. \$4.95; Library ed. \$3.59  
net; Paperback ed. \$1.25.

Something new under the sun: pictures of what you see from the driver's seat.  
R Each drawing (steamshovel, ship, crane, helicopter, racing car, tractor) with a beam-  
2-4 ing saw-toothed creature at the helm is followed by a picture of the driver's view  
and accompanied by a diagram of all the handles, gauges, levers, switches, pedals,  
meters, and other delightful impedimenta of control panels. The adult who is bored  
by this had best brace for repeated readings to the vehicle-loving preschool child—  
until memorization sets in. A glossary is appended.

Lexau, Joan M. *Emily and the Klunky Baby and the Next-Door Dog*; illus. by Martha  
Alexander. Dial, 1972. 35p. Trade ed. \$4.95; Library ed. \$4.58 net.

Bright, clean pictures contrast the warm colors of children's clothing with wintry  
Ad white in a story that has an element of environmental orientation in a story about a  
K-2 little girl who takes her baby brother for a ride on a sled. Mother, desperately trying  
to work on her tax return, sends Emily and the baby outdoors. Hurt, Emily decides  
she'll leave home and go to Daddy's (casual statement of divorce) but she's not  
allowed to cross the street (safety) so she keeps turning corners. Sure that she is  
lost, Emily is frantically glad to see her mother, who explains that if you go around  
a block without crossing streets you come back to the same place. Not very sub-  
stantial but a pleasant story with the appeal of a familiar problem and the satisfac-  
tion of a cozy, happy ending.

Lobel, Arnold. *Frog and Toad Together*; written and illus. by Arnold Lobel. Harper, 1972.  
64p. (I Can Read Books). Trade ed. \$2.50; Library ed. \$2.92 net.

A sequel to *Frog and Toad are Friends* that is even more appealing, if that is  
R possible, than that first hymn in praise of friendship. All compulsive adult list-  
1-2 makers will enjoy reading aloud the story of Toad's preoccupation with his list of  
what-to-do-all-day, for these stories, designed for the beginning reader, are excellent  
also for the preschool child. They combine familiar elements and a fresh approach,  
the humor of the illustrations complementing the simplicity of the writing style.

Lubell, Cecil. *Clothes Tell a Story*; From Skin to Space Suits; by Cecil and Winifred Lubell.  
Parents Magazine, 1971. 62p. illus. \$3.78.

Although the material included here is available in other books about clothes  
Ad and fashions, this is a useful book for the reader interested in costume design and  
2-4 history as well as for a social studies unit. There is some discussion of the relation-  
ship between styles and the times in which they are popular, some description of  
different kinds of cloth, and references to the use of clothing to indicate status or  
type of work. The drawings are attractive and informative; an index is appended.

McDermott, Gerald, ad. *Anansi the Spider; A Tale from the Ashanti*; ad. and illus. by Gerald McDermott. Holt, 1972. 40p. \$5.27.

R The story of Anansi, the spider-hero of many African folk tales, here combines  
K-2 two plots. The six sons of Anansi each has a special talent, and together they are able to rescue their adventuresome father when he wanders a long way from home and gets into trouble twice over; then the question of award comes up, and Anansi has so much trouble deciding which son should get the beautiful silver globe in the sky that The God of All Things leaves it there—and the story ends, “It is still there. It will always be there. It is there tonight.” The simplicity of the writing style makes this a good adaptation for reading aloud to young children or as a source for storytelling.

Marks, Mickey Klar. *Op-Tricks; Creating Kinetic Art*; kinetics by Edith Alberts; photographed by David Rosenfeld. Lippincott, 1972. 38p. \$3.93; Paper ed. \$1.95.

R A series of fascinating projects is prefaced by a brief introduction that explains  
5-9 how “the interplay of shapes, the placement of lines, the vibrations of color upon color, reflected light, all create changing optical effects.” Although the art projects shown present only an opportunity for copying, the techniques used can be adapted for other, original work by the reader. Most of the projects require only materials that are easily available, but a few may necessitate purchase of supplies of plexiglass, fishing line, compass, etc. The explanations are clear, the projects not too complicated, the results—as shown in photographs—intriguing.

Marr, John S. *A Breath of Air and a Breath of Smoke*; illus. by Lynn Sweat. Evans/Lippincott, 1971. 48p. \$3.95.

M A doctor discusses normal functioning of the respiratory and circulation  
4-5 systems, then explains the adverse effects of inhaling smoke. The material is accurate but is written in a flat style, and the illustrations are only minimally useful—no captions, no indication of scale in showing anatomical parts. The text is continuous, with neither table of contents nor index. Since the subject has received a considerable amount of attention both from the biological and ecological viewpoint, this awkwardly illustrated and sedately written book seems to contribute little.

Meredith, Judith D. *And Now We are a Family*; graphics by Pamela Osborn. Beacon, 1972. 30p. \$4.95.

Ad A book for adoptive parents to use as a springboard for discussion with their  
3-5 children, this is printed in letters “as a child might” print save that it uses both  
yrs. capitals and lower case, and in a question-and-answer format, one in red and the other in blue. Occasionally there are stick-figure drawings. This sort of device usually appeals less to children than to adults and seems a weakness in a book which, since it is for a very young audience, might have been attractively illustrated and might as well have used ordinary type. The text is very good: warm, encouraging, and explicit. It includes, in addition to the expectable message of love and assurances of security, information about natural parents and why they may not have been able to care properly for a child for whom they wanted the best—it also makes clear the fact that there are many reasons why natural parents must give up their children, although it does not go into details that might be confusing. This treatment is used also for explaining how a baby is born. The emphasis throughout is on giving the child a feeling of acceptance, if not pride, in his or her status as an adopted member of a family.

Miles, Miska. *Wharf Rat*; illus. by John Schoenherr. Atlantic-Little, Brown, 1972. 47p. \$5.25.

Ad Although told in narrative form, this has no plot but is a simple and unpretentious description of the activities of a wharf rat. He gnaws a hole in a warehouse  
2-4 wall and eats stored food, he encounters a dog, falls into the water and becomes covered with oil (a tanker and a freighter have collided) and makes his way onto a ship after having dodged some people rescuing oil-trapped birds. Realistic but not as interesting as are most of Miska Miles' animal stories. The beautifully detailed illustrations are large-scale, well-suited to use with a group of children if the story is read aloud.

Montgomery, Elizabeth (Rider). *Duke Ellington; King of Jazz*; illus. by Paul Frame. Garrard, 1972. 96p. \$2.79.

Ad A few photographs add interest to a biography of the eminent jazz musician who  
4-6 has slowly been recognized by musicologists as a serious composer. Most of the material here is concerned with Duke Ellington's career; exciting as is his music, his progress as a performer-composer has been too steady to be very dramatic, and the tepid style in which the book is written adds little excitement to the story. An index is appended.

Mother Goose. *One I Love, Two I Love and Other Loving Mother Goose Rhymes*; illus. by Nonny Hogrogian. Dutton, 1972. 20p. \$4.95.

Ad Slight, sweet, and sunny, a small book that comprises over a dozen rhymes that  
2-5 have to do with love, marriage, kissing, courting, etc. Some of the choices ("Daffy-down-dilly" for example) seem only remotely related to the scope indicated by the title and subtitle, but the attractive drawings add appeal to the durable verses, so  
yrs. there seems little for complaint.

Myers, Walter Dean. *The Dancers*; illus. by Anne Rockwell. Parents' Magazine, 1972. 35p. Trade ed. \$4.50; Library ed. \$4.19 net.

Ad A story with good potential and some humor doesn't quite come off, although it  
K-3 may appeal to many children because of the subject and its unusual setting. The stiff figures are drawn almost in poster style, and the plot is fresh but not wholly believable. Michael goes with his father, who works at a theater, and is enthralled by ballet. His enthusiastic response prompts a ballerina, Yvonne, to talk to the small boy. He invites her to visit, she regretfully declines. But one day her car drives up to Michael's house, and she (with her partner and a violinist) perform in the street, set the children dancing, and then they all go into Michael's house for dinner, and Michael and friend Karen teach Yvonne the Chicken. Later the children see a ballet performance.

Myron, Robert. *Modern Art in America*; by Robert Myron and Abner Sundell. Crowell-Collier, 1971. 219p. illus. \$5.95.

R An excellent survey of American art in the twentieth century, chronologically  
7- organized, broad in scope, and including painting, sculpture, architecture, and such art forms as mobiles. The authors discuss both art movements and individual artists, architectural styles and the planning of model communities, techniques and criticism. The writing is direct and lucid, and the book is especially useful for the way in which it clarifies overlapping trends, conflicting theories, and the cause-and-effect relationships among individual artists, groups of artists, art critics, and cultural influences. A bibliography and an index are appended.



Nic Leodhas, Sorche. *Twelve Great Black Cats; And Other Eerie Scottish Tales*; illus. by Vera Bock. Dutton, 1971. 173p. \$5.95.

Ad as a whole, have as lively a selection as the author's *Ghosts Go Haunting*, but any  
5-8 stories by Sorche Nic Leodhas have a high sense of narrative and good style. The tales here are more laden with Scottish dialect in conversation than earlier ones; there's a story built about a real event, the Tay Bridge disaster, and one delightful story about a lively community of ghosts that takes over an old house and thwarts an attempt to end the happy life it leads there. An interesting appendage is a brief biographical sketch by the author's great-niece (who completed two unfinished stories in the volume) explaining that the personal information Sorche Nic Leodhas preferred to withhold has been given because "it surely could not trouble" her now.

Orr, Frank. *The Story of Hockey*; illus. with photographs. Random House, 1971. 145p. \$1.95.

R About the only thing left out of *The Story of Hockey* is an explanation of how  
5-10 the game is played: there is a section on the development of the game and material about its evolution from an amateur sport into a professional competition that has become one of the major spectator sports. Some of the anecdotes are about international competition, but most of the book is devoted to brief accounts of exciting events, record-breaking occasions, and outstanding players of the past and present. The writing is lively but not overly dramatic, and the provision of photographs, tables of records, and an index gives the book limited reference use as well as the appeal of exciting episodes.

Paul, Aileen. *Kids Gardening: A first Indoor Gardening Book for Children*; illus. by Arthur Hawkins. Doubleday, 1972. 96p. \$4.50.

Ad A book that gives good coverage, sensible advice, and an encouraging word to  
4-7 the beginning gardener. The directions are clear, although (as in the section on propagation) instructions are not always comprehensive. The author first gives general instructions on preparing potting soils, planting, watering, et cetera, then discusses house plants by type: plants that flower from bulbs, plants with attractive foliage, cacti, water-plants, and so on. Useful, but not as attractive as either Baker's *The Indoor and Outdoor Grow-it Book* or Fenten's *Plants for Pots*. Appended are a list of sources for further information, a brief glossary, and a relative index.

Potter, Beatrix. *The Sly Old Cat*; written and illus. by Beatrix Potter. Warne, 1972. 35p. \$2.50.

R First written and illustrated in 1906, this slight but engaging tale appears here  
3-5 for the first time in book form. Cat invites Mr. Rat to a tea party, and the visitor  
yrs. both resents getting only crumbs and fears he may be eaten. He outwits Cat by slipping the milk jug over her head, has his tea, and goes off to leave Cat to bang the jug off while he goes home and eats the last muffin, which he has prudently taken with him. Potter deftly establishes character, brief as the tale is, by referring to "Mr. Rat" but—more brusquely—to "Cat": no title for a miscreant. Yet Cat comes to no real harm, and if there is a lesson, it is a gentle one, the softness and humor of the illustrations robbing the story of any didacticism.

Price, Christine. *Heirs of the Ancient Maya; A Portrait of the Lacandon Indians*; photographs by Gerturde Duby Blom. Scribner, 1972. 64p. \$5.95.

R  
6-9 Handsome photographs of Mayan ruins, of the green forest and the still blue waters of Lake Naha, and of the strong faces of the Lacandon Indians, so like the carvings on the ancient Mayan stelae, add visual appeal to a book that is beautiful in its sympathetic understanding of the Lacandons. Written in a poetic and musing style, the text describes the ruins that are still revered by this small band that withdrew from the conquerors and would not be conquered, a people who still follow the old ways and worship the old gods, who have only just begun to suffer from the encroachment of modern society into their lives, unpolluted by physical or emotional cankers.

Rockwell, Anne. *Toad*; written and illus. by Anne and Harlow Rockwell. Doubleday, 1972. 29p. \$4.95.

R  
4-6 Following the year's cycle, the story of a toad is written in a restrained poetic text and illustrated with simply drawn, clean pictures in soft pastel colors. Toad lives under the day lily, feeds on insects, is caught by a child and escapes, has an encounter with a dog, sheds his skin as he grows, sleeps underground through the winter and emerges in spring to blink his golden eyes again and thrill his throat-swelling song. No anthropomorphism, no sentimentality or cuteness—just a record of a toad's life that can appeal to a child, despite its static quality, for the information it gives both about the toad and about the setting of which he is a part.

Sendak, Jack. *The Magic Tears*; illus. by Mitchell Miller. Harper, 1971. 58p. Trade ed. \$3.95; Library ed. \$3.79 net.

Ad  
4-5 A fantasy is illustrated with soft, soft pictures in black and white, pictures so simple and imaginative that they invite the reader's participation. The story is written in a style that has savor and it has the appeal of magical elements, but it is weakened by the elaborate plot that lacks cohesion. Determined to overcome his reluctance about being a hunter, a lack that disappoints his father, Yanos slips out of bed one night and follows an animal (it proves to be a wolf rather than the dog he thinks it) that leads him to a magician. The latter hails Yanos as his rescuer and sends him on a mission: to get from a wild witch girl the magic tears that will save his life. She tells him that her best friend is a wolf that has magic powers, and that she has butterflies that tell her the news of the world. Yanos learns that taking the witch girl's tears would mean her death, and his dilemma is that he is unsure where his allegiance should lie. He tries to escape, discovers the magician is the devil, escapes by flying. Later Yanos and the girl have many exciting adventures, "adventures so wonderful," the story ends, "that you would find them hard to believe. And if it was all a dream, then Yanos went on dreaming it for the rest of his life."

Shapiro, Rebecca. *A Whole World of Cooking*; written and illus. by Rebecca Shapiro. Little, 1972. 70p. \$4.95.

R  
5-9 Boys and girls who enjoy cooking should welcome this new cookbook, since none of the recipes is difficult and none of the ingredients hard to get. The cooking instructions are clear, but the book is not intended for a beginner, and gives no basic explanations of utensils or procedures and no glossary of cooking terms. The recipes are listed by country in the table of contents, and include one or two examples from most parts of the world. The author's relish for the delights of exotic dishes is limited to introductory remarks, but her enthusiasm permeates the book. Index entries are by type of dish—soups, meats, etc.

Shapp, Martha. *Let's Find Out about Cavemen*; by Martha and Charles Shapp; illus. by Kyuzo Tsugami. Watts, 1972. 48p. \$3.75.

M  
2-3      Written and illustrated in pedestrian style, but useful because it gives facts simply, this is a book that is minimally interesting. It presents a series of facts about hunting, fire, clothing, and a few other aspects of cave life in an easy-to-read style that is flat, its quality due in part to the question-and-answer technique that strikes an artificial note. The text is continuous, with neither index nor table of contents.

Stambler, Irwin. *Revolution in Light; Lasers and Holography*. Doubleday, 1972. 159p. illus. \$4.95.

R  
8-      One of the fascinating frontiers of scientific investigation is explored in a book that describes the development of the first ruby laser by Theodore Maiman, and the subsequent research that has produced many variations (other kinds of lasers) and many practical applications since 1960. The descriptions of the operation of lasers, and of the intricate holographic techniques the laser made possible, are given in a direct style that uses no more technical terms than are necessary, but to understand the complexities of lasers requires some scientific background and vocabulary. No special knowledge is needed to understand the many ways in which lasers have already contributed to medicine, agriculture, industry, and communications. An index is appended.

Stevenson, Janet. *Women's Rights*; illus. with prints and photographs. Watts, 1972. 96p. \$3.75.

R  
5-8      A history of the struggle for equal rights for women in America, particularly the effort to gain the franchise. Short biographies of pioneers in suffragism are followed by a chronological description of the fight for educational opportunities and the long years of campaigning for the right to vote. The photographs are interesting, the writing measured, objective, and clear, and the text particularly valuable for its discussion of the nature of the forces marshalled against woman suffrage. A bibliography and an index are appended.

Todd, Barbara K. *Juan Patricio*; illus. by Gloria Kamen. Putnam, 1972. 48p. (See and Read Storybooks). \$3.29.

R  
2-3      It seemed to Juan Patricio that everyone in Santa Fe had a job but him; everything he tried to do he wasn't quite adept enough to manage, whether it was helping Mamacita make the beds or helping their neighbor Mr. Garcia paint his house. The ending of the story is pleasant, undramatic but realistic—Juan Patricio offers to help take care of another neighbor's puppy. Not an exciting story, but a useful one for the primary grades reader for several reasons in addition to reading practice. For one thing, the author uses Spanish words in context without artificial translation into English, so that the Spanish-speaking child need not feel that his own language isn't quite good enough on its own. For another, all of the adults are encouraging albeit practical about Juan Patricio's help. Third, there is nothing in the book to say to the Anglo child that here is someone *different*—some phrases are Spanish, as are the names—but that here is a child with a problem that is universal.

Vale, C. P. *Plastics*; illus. by Michael Hudson. Day, 1972. 48p. \$3.69.

M  
5-7      First published in England, a discussion of the ways in which plastic materials are made, how they differ one from the other, and for what purposes they are used. The information is accurate, the writing style stiff. The continuous text is

illustrated by pedestrian drawings; there is no index but a glossary is appended. Although *Miracle Plastics* by Ellsworth and Kenny is written for a slightly older audience (grades 6-9) it does so much better a job that the text is worth the reader's effort: it is better organized, more comprehensive, and better illustrated. Colby's *Plastic Magic* is not as complete, but it has more lucid explanations than *Plastics* and is for grades 4-7.

Van Iterson, S. R. *Village of Outcasts*; tr. from the Dutch by Patricia Pitzele and Joske Smedts. Morrow, 1972. 240p. Trade ed. \$4.95; Library ed. \$4.51 net.

R 7-9 Set, as was *Pulga* (reviewed in the June, 1971 issue) in Colombia, this is the story of a leper colony, a village in which many of the stricken have a relative living with them. To the village comes old Don Pacho with his teen-age son Claudio, who has been selected by his older siblings to stay with his father. Claudio, who does not have the disease, gets work outside the village; he and his employer's daughter fall shyly in love. For Claudio there is a grave decision when he realizes that he knows the identity of a murderer in the leper colony: the suspect is a woman he has learned is the mother of the girl he loves, and the girl does not know her mother is in the colony. If he helps clear the mother, Claudio knows he will lose his love, for he had lied—knowing he would not be accepted if he admitted that he lived in the colony. This is both a dramatic story of adventure and a remarkable picture of complex relationships within an unusual setting. The characterization is deft and sharp, with convincing motivation and development, and the realistic ending of the story is neither heroic nor morbid.

Weber, Lenora (Mattingly). *Sometimes a Stranger*. T. Y. Crowell, 1972. 240p. \$4.50.

Ad 6-9 Another junior novel about the Belford family, with Miss Malaprop of all time, Stacy, as the heroine who is in love with Bruce, a mother-ridden socialite. When Bruce's father runs off with another woman, it is the last straw for the young man since Stacy is already angry at his mother's efforts to break up their own romance and has told Bruce so. It will come as no surprise to Weber fans that Bruce sees the path of most resistance at last and that he and Stacy make it up. Meanwhile the busy life of the Belfords and all their acquaintances is reviewed as it is in every book in this series, and the warmth of family life, the appeal of familiar characters, and the high moral standards will satisfy admirers of the late Mrs. Weber.

White, Jo Ann, ed. *Impact! Asian Views of the West*. Messner, 1971. 189p. \$5.95.

Ad 7- A compendium of reactions from various Asian persons to contact with the West, from a Chinese Emperor's stately letter to King George III to a contemporary Japanese poem of protest. The excerpts include poetry and prose, fiction and nonfiction, political commentary and personal reminiscence; the book has variety and gives a picture of Asian reaction that is vivid if not comprehensive. The material is arranged in five sections: The Early Contacts, The Colonial Experience, Nationalism, World War II and Its Aftermath, and Some Modern Views.

Wilkinson, Jean. *Come to Work with Us in a Hotel*; by Jean and Ned Wilkinson; photographs by Lee Fray; drawings by Roy Hurst. Sextant/Childrens Press, 1972. 47p. Trade ed. \$4.50; Library ed. \$3.38 net.

M 1-2 Color photographs show children dressed in clothes appropriate to each job described in this book (and in others in the series) the models usually obtrusively self-conscious. The rhyming text describes the jobs as well as four lines can: the

dishwasher says, "I rub and scrub the pots and pans/ To get them very clean/ Some dishes must be washed by hand/ And others by machine." The book gives some information about various jobs in a flat style; it has no feeling of continuity or of the flow of work in businesses, and often the job described (dishwasher, entertainer) is not really one that is peculiar to the business. The minimal value of the book is that it may give the young reader an impression that all workers make a contribution.

Wojciechowska, Maia. *The Life and Death of a Brave Bull*; drawings by John Groth. Harcourt, 1972. 43p. \$4.95.

M  
7-9 This was written, the copy on the jacket flap states, to explain to the American audience "the depth of courage and strength involved in this time-honored Spanish custom." To those who appreciate the art of bull fighting, the lyric writing that details the breeding and training of the bull destined for death may be meaningful. "I shall kill him in Madrid," said the Number One bullfighter in all of Spain, "and his death shall be greater than the lives of those who gave him birth." The bull loses a horn, is given up as a fighting animal, but comes back to fight so bravely in his ninth year that—the story ends—"the man in the ring with him grew to love him for his courage, for his great nobility. . ." and the final words, "By then he was quite dead. And his death was the death of a brave bull." Written with grace, illustrated with verve, a story that will probably find no middle ground of reaction, but be appreciated by aficionados and resented by those who consider killing for sport a cruelty.

Wolde, Gunilla. *Tommy Takes a Bath*. Houghton, 1971. 24p. illus. \$1.65.

Ad  
2-4  
yrs. A small book, with bright and simple pictures of a small boy who loves to play in water. First he gets dirty in sand and water, then he takes a bath. At his grandmother's, he bathes in a tub, swims at the beach, waters flowers, scrubs his toy bear, washes all over again, and goes to bed. Uncomplicated and not too substantial, but this is a book in which familiarity is the great appeal.

Yaroslava. *Tusya and the Pot of Gold*; retold and illus. by Yaroslava. Atheneum, 1971. 27p. \$4.85.

R  
3-5 Illustrations in the style of old Ukrainian glass paintings are a colorful accompaniment to a Ukrainian folktale, retold in direct and unembellished style, pleasant to read aloud. Knowing that the pot of gold he has found will be taken from him by the authorities if they should hear about it, Tomas paves the way. He tells his loquacious wife Tusya so many peculiar stories that she repeats, that when the news of the pot of gold comes along, it is assumed that it is simply another one of Tusya's tales. Although the story ends with an affectionate scene between husband and wife, it also has the moral that is so often found in folk literature. A good story for telling.

Yolen, Jane H., ed. *The Fireside Song Book of Birds and Beasts*; arranged by Barbara Green; illus. by Peter Parnall. Simon and Schuster, 1972. 223p. \$9.95.

R  
all  
ages A delightful collection, with many old favorites, is delectably illustrated by the clean-lined drawings of Peter Parnall. They are just right for the animal songs to be used by or with children, and the piano accompaniments are not intricate. The songs are grouped into sections: "Farmyard and House," "Field and Forest" and so on. An index of titles is appended.

Young, Bernice Elizabeth. *Harlem; The Story of a Changing Community*; illus. with photographs and drawings. Messner, 1972. 64p. \$4.50.

Ad        Approximately half the text is devoted to a historical review and half to a  
4-6        discussion of contemporary Harlem in a book that is informative, objective in tone,  
            and nicely illustrated with reproductions of old prints and with photographs. The  
            book's usefulness is limited by the lack of an index or a table of contents, and its  
            continuous text is weakened by a flatness in the writing style.

Zolotow, Charlotte (Shapiro). *William's Doll*; illus. by William Pene Du Bois. Harper, 1972.  
32p. Trade ed. \$3.95; Library ed. \$3.79 net.

R        The warmth and humor of the illustrations, the clean look of the pages, and the  
4-8        simplicity and restraint of the writing style are in perfect agreement in a book that  
yrs.        is as endearing for its tenderness as for the message it conveys: there is nothing, but  
            nothing wrong with boys who play with dolls. William's father tries to discourage  
            him by giving him a basketball and a train set; William enjoys both but it doesn't  
            change his mind. When his grandmother comes to visit, he tells her dolefully that  
            his friends and his brother taunt him, but grandmother is on William's side. "Non-  
            sense," she says to William's protesting father when he says, "He's a boy!" She  
            understands exactly why William wants a doll and should have one—so that when  
            he grows up he will have had a chance to practice being a father, a chance to love  
            and cuddle and care for the doll that represents the baby for whom he'll some day  
            share a responsibility. So there, sexists.



# Bulletin of the Center for Children's Books

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